

Joseph Cerny. STUDY WRITE COMPARE
APPLIED MOVEMENT WRITING

FIFTH YEAR
BOOK



REVISED
EDITION

FARQUHAR & ALBRIGHT COMPANY, CHICAGO

SUGGESTIONS TO TEACHERS

Drill in this book is arranged in twenty-four units, to each of which a week may be given, leaving considerable time for review and supplementary work. Each unit comprises a model line on the right hand page with words and exercises for special drill on the left hand page. The notes on the left hand pages suggest points of technique and legibility for special emphasis with each unit of work. The suggestions in large type on the right hand pages are for study by pupils, and should be discussed and demonstrated with frequent references to pages 3 to 11.

Utilize movement exercises and letter drills on left hand pages for emphasis of position, penholding, etc. In counting for letter drills, emphasize the long swing of the connecting stroke. Words set out for special drill may be written to count as speed drills. Do not count for sentences. Give rhythm for part of the time by tapping or metronome or phonograph, but encourage the development of individual rhythmic organization. Review the exercises on pages 10, 11 and 12 frequently but briefly. After the first week, supplement the drill in the book with other lines from the stanzas given and with material from spelling, language, and other lessons.

Speed should receive particular attention in the fifth grade; 55 to 65 letters per minute writing memorized material while maintaining the standard of legibility (see page 63) should be attained by a majority of pupils.

The type of movement and manner of penholding will vary slightly with the individual, but each should have a consistent performance and be held to it for all writing. Insist upon correct penholding and position for all written work, and be on guard to prevent exceptions.

The ability to write well is of little value unless the habit of doing so is formed. Hold each pupil to the standard which represents his best effort. The measurement of quality and making the graphs as suggested in Chapter I of "Teaching Handwriting" will show up individual and group faults, and will also furnish powerful incentive for sustained effort.

Copies of the Ayres Scale will be sent post paid for 12 cents, or five for 50 cents. The Thorndike Scale will be sent post paid for 15 cents.

Correct forms of all the letters and digits should be prominently displayed upon the walls of the schoolroom. APPLIED MOVEMENT Script Letter Wall Charts show all the letters and digits in large white script on black background. The complete set of ten charts, each $7\frac{1}{2} \times 24\frac{1}{2}$ inches, is sent post paid for 50 cents.

Lines on practice paper should be $\frac{1}{2}$ or $\frac{3}{8}$ inch apart. APPLIED MOVEMENT Practice Tablet No. 3 furnishes paper of proper size and ruling; price five cents.

Teaching Handwriting, the teacher's manual for this series, will be sent free on request to teachers whose classes are using this book.

FARQUHAR & ALBRIGHT COMPANY

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CHICAGO

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APPLIED MOVEMENT WRITING

A Graded Course of Progressive Lessons in the Application of
Writing for Elementary Schools.

EDITED AND ARRANGED BY JOHN H. STEHMAN, JR.

FIFTH YEAR BOOK

REVISED EDITION

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CHICAGO

brought forth upon this continent a new ma

Pussy-Clover loves a crowd. N. B.

Pussy-Clover loves a crowd N. B.

Pussy-Clover loves a crowd N. B.

Note to teacher: The three lines immediately above were written by fifth grade pupils in the Brown Public School, Chicago. They are about equal to quality 50 on the Ayres Scale and represent median quality for fifth grade, written at a speed of about 60 letters per minute.

TO THE PUPIL

The first line of writing on the opposite page is quality 50 on the scale which is medium or fair writing for fifth grade pupils. The other three lines were written by pupils of a fifth grade. These are good writing because they are legible, that is, easy to read. The letters are well formed, the slant is uniform, the spacing is regular and the lines are fairly smooth and even.

Unless your writing is as good or better than these you need to work hard for improvement of quality. If it is as good or better, try to write faster and at the same time improve the quality. You can write as well, or better, if you study and practice in the right way.

The models in this book furnish exercises for practice. The printed instructions and suggestions tell you

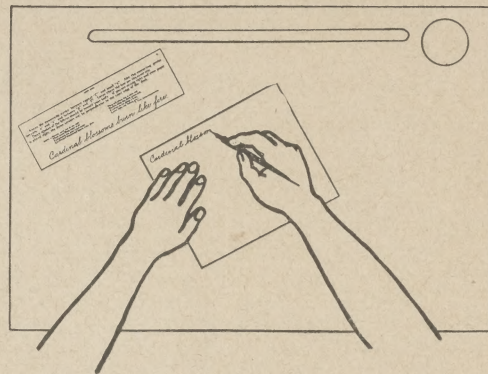
what to study and how to practice. But you must make the effort yourself and always try to do your best. Apply your effort to all your writing, as it is all practice. Careless writing of the language or the history lesson will hinder your improvement.

You must know how to sit, how to place the paper and how to hold pencil or pen. Writing is a picture or record of the movements made by the point of the pen. If these are made correctly the track left by the pen forms words. The right movements must be learned if writing is to be legible. It will be easier for you to make them if you practice with correct position and make it habitual. Study the directions and pictures on the following pages.



Sit well back in the middle of the seat facing the desk, with both feet on the floor. Place the paper directly in front of you, about the middle of the desk. Lean forward with both arms in an easy, comfortable position on the desk. The elbows should be just off the desk. Some pupils may find it easier with both elbows on the desk. Your head may bend forward just enough to let you see your work clearly. Do not bend low over your work as this will tire you and will interfere with free use of the muscles used in writing.

Study the pictures on pages 6 and 7 to learn how to hold the pen. Both arms should



The paper should be tilted as shown in this diagram, with the arms in position as shown here.

be on the desk. Right arm should rest on the big muscle below the elbow. The knuckles of your hand should be up. Don't let the hand rest on its side. It should rest on the tips or nails of the third and fourth fingers which are bent under to act as runners for hand to glide upon. The wrist should not rest on the desk.

The penholder should be held against the side of the second finger by the end of the thumb. Only the end of the thumb should touch the penholder. The first finger should be on top of the penholder with the end of it about an inch from the point of the pen. The thumb should be bent and the end of it further from the point of the pen than the end of the first finger. Keep the penholder well up so that it rests against the hand at about the big knuckle of the first finger. Be sure both nibs of the pen are on the paper.

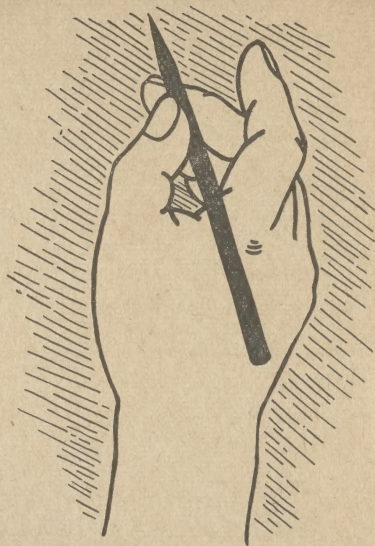
Study these directions carefully and compare the way you are holding the pen with the pictures.



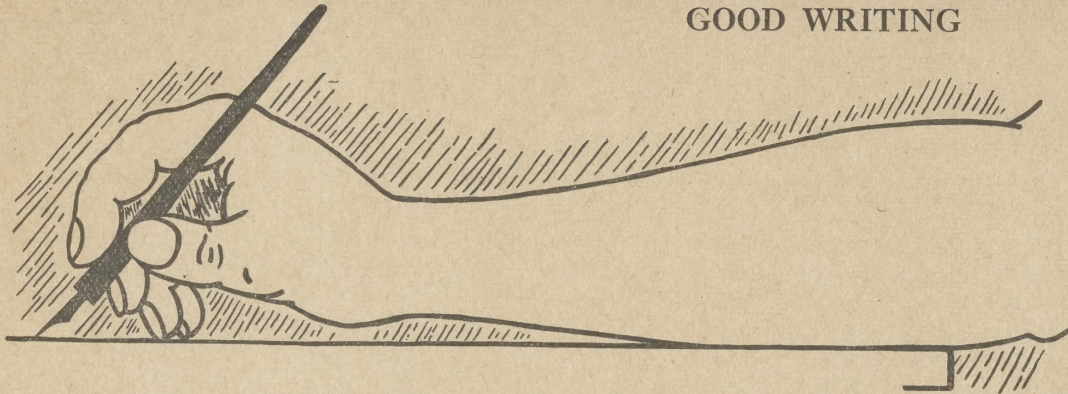
GOOD WRITING

What makes writing legible? It is regularity or uniformity of (1) **Letter Formation**; (2) **Slant**; (3) **Alinement**; (4) **Spacing**; (5) **Quality of Line**. We call these the five characteristics of writing. The models are for study, imitation and comparison. They are perfect forms. It is not expected that your writing will be exactly like them but if you carefully compare your writing with them you will find many ways in which you can improve. Read and apply the printed instructions which accompany the models. On each page there are some suggestions which will help you improve. Try for improvement in one thing at a time. Practice to improve in one of the characteristics of writing each week.

1. Letter Formation—If letters are not made and joined in the right way; if there are curves or loops where there should be straight lines or angles; or if there are straight lines or points where there should be curves or loops, etc., the writing will be hard to read. Compare your writing word by word and letter by letter with the models. How wide and how high are the different parts of the letters? Where are the points, curves and straight lines? Notice that all of the small letters except "s" finish with a stroke that is just as high as "i," "u" and "n." The final up stroke is usually left off the small "s" at the end of a word but there is no objection to putting it on. Connecting strokes between letters and finishing strokes at the end of a word are important because their direction and length influence spacing as well as letter formation. If you have difficulty with any particular letter, practice it as shown on page 12 and following pages, retracing

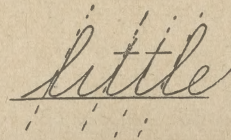


GOOD WRITING

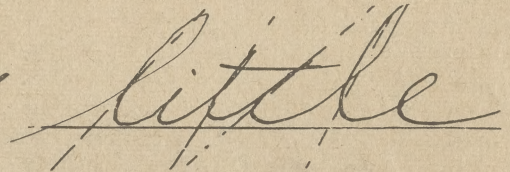


the best forms several times until you get the feeling of making it correctly.

2. Slant—Slant is regular or uniform when the letters all slope in one direction. If they slope in different ways, one to the left, one to the right, or if one slopes too much and another



not enough writing is much harder to read. Too much slant also makes writing hard to read. You can measure the slant of your writing by drawing lines through the down strokes as shown here. Watch the connecting strokes between letters. If they are made in the wrong direction it will be hard to get correct slant of the down strokes.



3. Alinement—Each line of writing should be a straight line across the page. If the bottoms of the short letters are in line and the letters are the same

linden

linden

crannied

height and the loops are the same size, alinement will be good. Don't let finishing strokes drop below the base line. Study the models on the left-hand pages to see just how the letters touch the line. You can test alinement by drawing lines along the bottoms and tops of the letters as shown here.

4. Spacing—Regular or even spacing between letters, words, lines and paragraphs make writing easier to read. Models in this book are guides for you to follow in spacing of words and letters. Do not crowd letters, words or lines too close together, and do not spread them out in an irregular manner. Watch finishing stroke of each word as it is a guide for the beginning of the next word.

5. Quality of Line—If one letter or word is written with a light line and another dark or heavy, writing is hard to read. The lines which form words should be of even thickness, not too heavy or not too light. Be sure your pen rests evenly with both nibs on the paper. If you turn it to one side or the other your lines will be uneven, some too heavy and some too light.

By diligent study and careful practice you can improve your writing. The specimens on the opposite page show how much one boy was able to improve his writing during three months of study and practice.

Note to teacher: Discuss and explain Analysis of Legibility, beginning on page 8 of Teaching Handwriting.

Saturday morning I went to
the Michigan Theatre. I saw Buster Keaton
in some bodys Jr. I went home and ate

Good writing is that which is easily
read and easily written. Slow writing
has but little value, and writing which

Note to teacher: The above are photographic copies of tests written by a pupil in the Carter Public School, Chicago. The first was written November 3, 1925, the second January 8th, 1926. Teacher—Julia McManee; Pupil—Charles Baxtrom; Text—Applied Movement Writing.



Let the arm swing freely as a door swings back and forth. The hand should glide smoothly on the nails of the two little fingers.



Start at the left and swing under and over to the right; then under and over to the left.

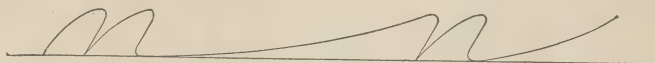
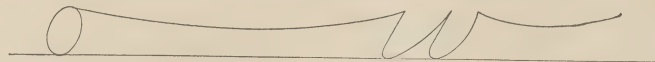
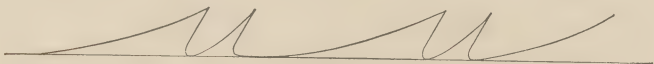


Start at the left and swing over and under to right; then over and under to the left.

Both arms should be on the desk nearly to the elbow.

The right arm should not be shifted except from side to side to carry it across the page.
Let the arm swing with a free movement.

The hand should glide smoothly over the paper on the nails of the third and fourth fingers.



Practice these exercises frequently.

Note to teacher: Paper should be tilted as shown on diagram on page 4. The right forearm should make a right angle with the line of writing. These exercises may be retraced to save space.

o o

O o u

u u

w w

l l

c c

a a

n n

r r

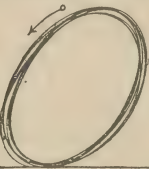
Note to teacher: Drills on this and preceding pages are general exercises and should be used to emphasize position, penholding, etc. One line each of two of them is enough for an introduction to the writing lessons. Have best forms retraced three or four times.

Oow

row

grow

round

A large cursive letter 'O' is shown on a set of three horizontal lines. A small arrow at the top left of the letter indicates the starting point and direction of the stroke.

A

a

Around

ll

ll

it

ll

still

h

sumachs

the

Note to teacher: Emphasize uniform slant. Down strokes should be parallel. Check up on details of hand position.

Study the capital letters. How high and how wide are the different parts? Which strokes determine the slant? Which are curved and which are straight lines?

Slant depends on the direction of down strokes. Make the capitals slant the same as loop letters.

Write each exercise and word without lifting the pen. Don't stop to dot an "i" or cross a "t" till the word is written.

*Learn:—*Still sits the school-house by the road,
A ragged beggar sunning;
Around it still the sumachs grow,
And blackberry-vines are running.

In School-Days,—Whittier

Around it still the sumachs grow.

O

C

Cardinal

lk

like

ff

fire

blossoms

Note to teacher: Emphasize uniformity of alignment and relative height of letters; relative position of thumb and forefinger.

Notice the connecting stroke between capital "C" and small "a". Also the connecting stroke between "o" and "s", and between "b" and "l". Loops above the line are the same size.

Down strokes of the letters should be toward your body. If you are sitting right and your paper is placed right, the down strokes will be perpendicular to the front edge of the desk.

Learn:—Slower, now, for at my side
White pond-lilies open wide:
Underneath the pine's tall spire
Cardinal blossoms burn like fire.

They are gone; the golden rod
Flashes from the dark green sod.
Crickets in the grass I hear;
Asters light the fading year.

In Times Swing,—Lucy Larcom.

Cardinal blossoms burn like fire.

O o

O e

rr

where

Every

Kp

purple

Asters

Note to teacher: Emphasize quality of line; smooth even lines; loose grasp of penholder.

Pay careful attention to connecting strokes. Notice how the last stroke of "v" slopes down to meet "e".

Keep the down strokes of the loop and stem letters straight, and slant them the same as the capitals. Loops below the line should cross at the line.

Pay careful attention to the formation and slant of the letters while trying to increase speed.

*Learn:—*I know the lands are lit
With all the autumn blaze of Golden Rod;
And *everywhere the purple Asters nod*
And bend and wave and flit.

Asters and Golden Rod,—Helen Hunt Jackson.

Everywhere the purple Asters nod.

O

LO

Darius

www

whitened

every

ll

hill

V

Note to teacher: Emphasize alignment and relation to base line; position of forearm.

Where is the double curve in capital "D"? Where does it touch the base line? Which connecting strokes, in this headline, are not up strokes? Don't make loops for the tops of "t" or "d".

Test yourself often with the exercises on pages 11 and 12 to see if your hand is gliding freely across the paper. Review the exercises on pages 10 and 11 frequently.

*Learn:—*But summer departed, and came again.

The *daisies whitened every hill;*

Her heart had lost its last year's pain;

Her heart of love had had its fill.

The Sign of the Daisy,—Helen Hunt Jackson.

Daisies whitened every hill. Viz.

Oo

I

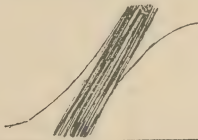


nn

In

dusty

milkweed



J

Pods

Note to teacher: Emphasize spacing of letters. Regular spacing makes writing easy to read. Emphasize lateral movement of hand.

The down strokes of these capitals should slant the same as the loop and stem letters.

How fast are you writing? Try to increase speed as much as you can without making your writing hard to read. Don't forget to review pages 10 and 11.

Write the stanza below after practice of the model line and then measure speed and quality. Save for comparison.

Learn:—The gentian's bluest fringes
Are curling in the sun;
In dusty pods the milkweed
Its hidden silk has spun.

September,—Helen Hunt Jackson.

In dusty pods the milkweed. J

18

F

F

Flower

nn

in

crannied

wall

Note to teacher: Emphasize spacing between words, and margins on page; both nibs of pen on paper.

Where are the double curves in capital "F" and "T".

Always be sure your position and penholding are right when you write. You should be just as careful about this in spelling or other written work as in the writing lesson. Carelessness is the worst fault you can have.

When you practice an exercise write it over and over again, till you know how it feels to make it.

*Learn: Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,*

*Little flower—but if I could understand •
What you are, root and all, and all in all,
I should know what God and man is.*

—Tennyson.

Flower in the crannied wall. T

K

S

L

Lilies

Kp

pure

fair

S

Note to teacher: Emphasize uniform slant of down strokes; knuckles of hand should be up.

Two things are necessary for improvement: correct position, and careful, persistent practice. Read again page 5. Review the exercises on page 11.

Watch the alinement and slant of the letters and try to make them like the models. Keep the spacing as nearly like the model as you can. Do you find the double curve in capital "L".

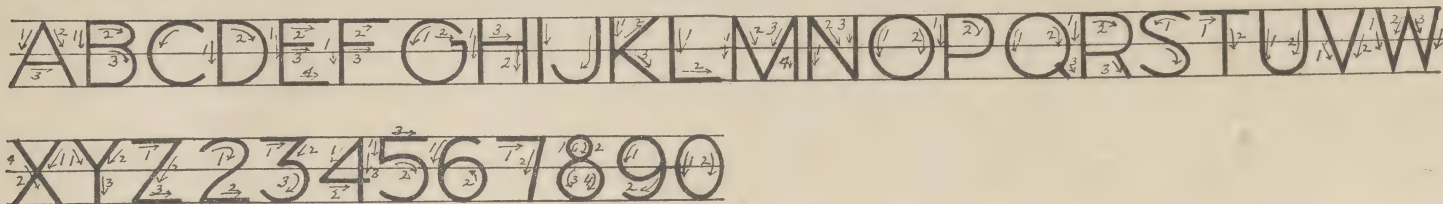
*Learn:—Lilies are both pure and fair,
Growing midst the roses there—
Roses, too, both red and pink,
Are quite beautiful, I think.*

But of all bright blossoms—best—
Purest—fairest—loveliest,—
Could there be a sweeter thing
Than a primrose, blossoming?

The Lovely Child,—James Whitcomb Riley.

Lilies are both pure and fair. S

HAND LETTERING, ROMAN CAPITAL ALPHABET



Many schools use print letters like this as headings for written work, titles of essays, lettering of maps, drawings, booklets, and diagrams; also for name of pupil, class, school, etc., on written papers. These letters may also be used for addressing packages, writing menus, programs, etc.

Look at the arrows to see in which direction strokes are made and at the numbers to see in what order they are made. Look carefully at the letters to see whether the cross lines are above or below the middle line.

When lettering, make the letters of a size that will fit the space to be occupied.

o/

o/ o/ o/ o/ o/

c/ c/ c/ c/

a

@ @ @ @

a/c a/c a/c a/c

\$ \$ \$ \$

¢ ¢ ¢ ¢

x x x x

Here are signs often used in writing. Practice them with the same care that you use in writing words and figures.

Oow

Og

Gentians

oo

roll

ff

fringes

S

tight

Note to teacher: Emphasize alignment; penholder well up near knuckle of first finger.

No one ever learned to write except by practice. The best way to practice is with correct position of arm and hand. Don't let the hand rest on its side. Let it glide freely and smoothly on the two little fingers. You will have to be very careful with the slant of capital "G".

The real test of your ability is your everyday writing. Make a practice of doing your best.

Learn:—When *Gentians* roll *their fringes tight*

To save them for the morning,
And chestnuts fall from satin burrs
Without a sound of warning;

When on the ground red apples lie
In piles like jewels shining,
And redder still on old stone walls
Are leaves of woodbine twining.

October's Bright Blue Weather,—Helen Hunt Jackson.

Gentians roll their fringes tight. C

9

H

Heap

h h

high

golden

corn

K

Note to teacher: Emphasize spacing between letters; loose grasp of pen; angle of pen with paper.

Does your hand glide freely over the paper? Don't put too much weight on the pen. Keep it moving smoothly and freely. Review the exercises on pages 11 and 12 frequently. Let the arm rest on the desk with the weight on the big muscle.

Notice the direction of the stroke which connects capital "H" with small "e".

*Learn:—*Heap high the farmer's wintry hoard!

Heap high the golden corn!

No richer gift has Autumn poured
From out her lavish horn!

The Corn Song,—Whittier.

Heap high the golden corn. H

O N

R

c

Rocked

cradle

n n

linden

him

his

Note to teacher: Emphasize quality of line; position of arm, hand, and paper.

Is your writing easy to read? Are the lines smooth and the letters spaced evenly? Do the letters slant the same way? Are they the right height? Pay attention to all these things while trying to increase your speed.

The slant of capital "R" is the same as "k" and "d". Which stroke determines the slant?

Learn:—There the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,

Bedded soft in moss and rushes,
Safely bound with reindeer sinews.
—Hiawatha's Childhood.

Rocked him in his linden cradle.

S

F

rr

From

cc

branch

aaa

ash

made

Note to teacher: Emphasize slant and alignment; placing of paper and position of left arm.

When you practice, write a line or two, then compare with the model to find your mistakes, then try to overcome them. Just a little improvement each time will make you a good writer. Keep the hand from turning over on its side.

When "b" is joined to "r" the connecting stroke is an upward curve.

Learn:—Then Iagoo, the great boaster,
He the marvelous story-teller,
He the traveller and the talker,

He the friend of old Nokomis,
Made a bow for Hiawatha;
From a branch of ash he made it.
—Hiawatha's Childhood.

From a branch of ash he made it.

O 9

U

Up

ell

tree

oak-tree

c

close

beside

Note to teacher: Emphasize spacing of words and hyphen; relative position of hands and arms.

Don't try to write a word till you know how to spell it. Don't practice an exercise till you know what it looks like. Don't make curves where lines should be straight, or straight lines where there should be curves. Be sure position of hand and paper is right and that your pen is moving smoothly.

When you write a letter or composition, measure your writing on the scale.

*Learn:—Up the oak-tree, close beside him,
Sprang the squirrel, Adjidaumo,
In and out among the branches,*

Coughed and chattered from the oak-tree
Laughed, and said between his laughing:
"Do not shoot me, Hiawatha!"

—Hiawatha's Childhood.

Up the oak-tree, close beside him.

P

p

Pussy

v

vv

loves

C

Clower

crowd

Note to teacher: Emphasize uniform height of capitals and loop letters; position of third and fourth fingers; write other abbreviations using capitals.

Make sure your position and penholding are right. Let the weight of the arm be on the muscle, not on the pen, so the pen can move freely and smoothly. Try to increase your speed a little each week.

Your work in the grammar grades and in high school will be easier if you learn to write well now.

Learn:—Lady-Rose is shy and proud;

Maiden-Lily bashful—sweet:

Pussy-Clover loves a crowd,—

Seeks the paths of hurrying feet.

Pussy-Clover.—Lucy Larcom.

Pussy-Clover loves a crowd. N. B.

O

I

In

W

hand

ww

wood

bb

bow

Note to teacher: Emphasize spacing of letters and words; freedom of lateral movement.

The loops above the line should slant the same; be the same length; be the same width. The downstrokes should be straight and made toward the body. Write each word without lifting the pen.

Pay particular attention to spacing and the slant of the loop letters in this line.

Learn:—From his lodge went Hiawatha,
Dressed for travel, armed for hunting;
Dressed in deer-skin shirt and leggings,
Richly wrought with quills and wampum;

On his head his eagle-feathers,
Round his waist his belt of wampum,
In his hand his bow of ash-wood,
Strung with sinews of the reindeer.

—Hiawatha and Mudjekeewis.

In his hand his bow of ash-wood.

O

O

C

C

Cedar

O G

Give

your

boughs

Note to teacher: Emphasize uniform slant of down strokes, both capital and small letters; spacing of capitals and quotation marks; relative position of thumb and first finger.

Learn how it feels to write a word or exercise by tracing it with a dry pen. Be sure you are holding the pen right and that your arm is in the right position. Write as fast as you can without sacrifice of form.

Keep your paper in front of you tilted so that the slant of the letters will be right.

Study your writing to see how it may be improved. Write the stanza below and compare with previous writing to note improvement.

Learn:—*"Give me of your boughs, O Cedar!*

Of your strong and pliant branches,

My canoe to make more steady,

Make more strong and firm beneath me!"

—Hiawatha's Sailing.

"Give me of your boughs, O Cedar."

aa

an

l

oak

l

bough

rr

arrows

Note to teacher: Emphasize spacing on page and between words and lines; position of paper and line of vision.

Frequent review of the exercises on pages 11 and 12 will train your hand to move freely. Find the mistakes in your writing and practice to correct them. Keep some of your best work each week for comparison.

Where are the double curves in this line?

Learn:—*From an oak-bough made the arrows,
Tipped with flint, and winged with feathers,
And the cord he made of deer-skin.*

—*Hiawatha's Childhood.*

From an-oak bough made the arrows.

O o

8

B

Birch

S

T

Tree

kk

bark

Note to teacher: Emphasize uniform alignment of one space letters, also of loops and capitals; spacing of capitals.

Watch the spacing of both words and letters. The copy is a good model to follow. Try to have your work look like the copy. Leave a margin at each side of the paper.

STUDY—WRITE—COMPARE—Study the model, write it, and then compare your writing with the model to see how you can improve it.

Learn:—*“Give me of your bark, O Birch-Tree!*

*Of your yellow bark, O Birch-Tree!
Growing by the rushing river,
Tall and stately in the valley!
I a light canoe will build me,*

*Build a swift Cheemaun for sailing,
That shall float upon the river,
Like a yellow leaf in Autumn,
Like a yellow water-lily!”*

—Hiawatha's Sailing.

“Give me of your bark, O Birch-Tree.”

O

S

L

Larch

oo

roots

W

fibrous

Of

Note to teacher: Emphasize smooth uniform lines; alignment of capitals and loop letters; details of pen holding.

Notice the spacing in this line. Why is the second capital "O" spaced wider than the first one? Make all the loops slant the same. Put the punctuation marks in the proper places. Loops below the line should cross on the base line. Keep the other letters on the base line.

Write the entire stanza below from memory and measure for quality and speed. Compare with previous work.

*Learn:—*Give me of your roots, O Tamarack!
Of your fibrous roots, O Larch-Tree!
My canoe to bind together,

So to bind the ends together
That the water may not enter,
That the river may not wet me!"
—*Hiawatha's Sailing.*

Of your fibrous roots. O Larch-Tree!

9

W

O Hiawatha

Take

my

balm

9

W

X

Note to teacher: Review all characteristics of legibility and details of position and pen holding; write proper names for review of capitals.

"Hiawatha" is a good word to test the movement. Unless you can write it without lifting the pen or shifting your arm, there is something wrong with your position or penholding. Study the spacing of the capital letters as well as the words. Review pages 10, 11 and 12 frequently.

Learn:—And the Fir-Tree, tall and sombre,
Sobbed through all its robes of darkness,
Rattled like a shore with pebbles,
Answered wailing, answered weeping,
"Take my balm, O Hiawatha!"

And he took the tears of balsam,
Took the resin of the Fir-Tree,
Smeared therewith each seam and fissure,
Made each crevice safe from water.

—Hiawatha's Sailing.

"Take my balm, O Hiawatha!" X

9

W

With

u u

juice

r r

berries

o o

roots

Note to teacher: Emphasize uniform slant; position of third and fourth fingers.

Let the pen glide smoothly across the paper. If the movement is not smooth and free, the writing will be poor. Write as fast as you can without making poor letter forms.

How many different kinds of connecting strokes do you find in this line.

earn:—From a hollow tree the Hedgehog
With his sleepy eyes looked at him,
Shot his shining quills, like arrows,
Saying with a drowsy murmur,
Through the tangle of his whiskers,

"Take my quills, O Hiawatha!"
From the ground the quills he gathered,
All the little shining arrows,
Stained them red and blue and yellow,
With the juice of roots and berries;

Into his canoe he wrought them,
Round its waist a shining girdle,
Round its bows a gleaming necklace,
On its breast two stars resplendent.
—Hiawatha's Sailing.

With the juice of roots and berries.

O

l

ll

When

swell

bb

buds

beechen

begin

Note to teacher: Thickness of line should be uniform; forefinger should rest lightly on penholder.

Curve the up strokes of the loop letters, and make the down strokes straight and with the same slant. Notice carefully the connecting strokes of "b" and the "w" in this line. Watch the alignment of the letters. Keep them on the base line.

Trace the copy with a dry pen to get the feeling of writing it.

*Learn :—When beechen buds begin to swell,
And woods the blue-bird's warble know,
The yellow violet's modest bell
Peeps from the last year's leaves below.
The Yellow Violet,—Bryant.*

When beechen buds begin to swell.

U

shareth

B

B

Butter

Buttercup

JJ

joy

Note to teacher: Emphasize details of spacing and size of letters; relative position of thumb and forefinger.

Don't stop in the middle of a word to cross a "t" or dot a "j". You should be able to write the longest words without stopping to shift the hand or arm. If you have difficulty doing this, review the exercises on pages 10 and 11.

Remember to study and compare for ways to improve in Slant, Alignment, Spacing, and Quality of Line.

*Learn:—Buttercup shareth the joy of day,
Glinting with gold the hours of play;
Bringeth the poppy sweet repose,
When the hands would fold and the eyes would close.
Buttercup, Poppy, Forget-Me-Not,—Eugene Field.*

Buttercup shareth the joy of day

O /

9

m

Mary

bloom

hall

shall

make

orchards

Note to teacher: Emphasize slant and alignment; position of forearms and paper.

UNIT TWENTY-THREE

61

This is the time to check up on your errors. Don't carry any of them over to next year. Correct each one by careful, persistent practice. If you have difficulty with any letter, practice to improve it. When you practice an exercise or word write it over and over again till you know how it feels to write it.

Lines should be smooth and even in color.

*Learn:—May shall make the orchards bloom;
And the blossoms fine perfume
Shall set all the honey-bees
Murmuring among the trees.
May,—Frank Dempster Sherman.*

May shall make the orchards bloom.

I

U

Y

You

all

seen

have

trees

scarlet

Note to teacher: Check up carefully on all characteristics of legibility and details of penholding.

By this time you should be able to write well and at a fair rate of speed. A brief review of the headlines in this book will probably show you some weak points. Try to improve these before the close of school.

In all your writing during vacation, be careful of penholding and position. Don't get into bad habits that will have to be overcome next year.

Learn:—*You have seen the scarlet trees*

And the lions over seas;

You have eaten ostrich eggs,

And turned the turtles off their legs.

Foreign Children,—Robert Louis Stevenson.

You have seen the scarlet trees. U

TO THE TEACHER

These record forms are adapted from the recommendations in the Eighteenth Year Book of the National Society for the Study of Education.

The units for scoring on the Record In Form correspond to the units of the Ayres Handwriting Scale. If some other scale is used these figures may be changed to equivalents on another scale.

The score for speed is letters per minute.

The heavy lines indicate the norms for the grade.

The analytical record of form may be used in connection with an analytical scale such as the Freeman Handwriting Chart for a more detailed scoring in the five characteristics of form. This analysis may be used to determine what special drill is needed for those pupils who are below the norm for the grade.

These records may be used to measure increase in ability and maintain a proper balance between attainment in form and in speed. They also furnish intrinsic interest and if used in connection with definite standards of achievement for each grade, will make for steady improvement.

*REASONABLE STANDARDS AND EQUIVALENTS

	Letters per minute	Form Ayres Scale	Form Thorndike Scale	Form Freeman Scale
Grade II.	30	35	8.5	11.
Grade III.	44	39	9.3	12.5
Grade IV.	51	46	10.2	14.5
Grade V.	60	50	11.	16.
Grade VI.	65	57	11.9	18.
Grade VII.	70	62	12.7	20.
Grade VIII.	75	66	13.5	21.

*Standards for form are taken from Eighteenth Year Book of the National Society for the Study of Education.

SPEED SCORES LETTERS PER MINUTE

	SEPT.	OCT.	NOV.	DEC.	JAN.	FEB.	MAR.	APR.	MAY	JUNE
80										
75										
70										
65										
60										
55										
50										
45										
40										

If the speed and form records are indicated by a diagonal across the record starting at the point determined by the first test, a graph of progress will be made.

RECORD IN FORM

	SEPT.	OCT.	NOV.	DEC.	JAN.	FEB.	MAR.	APR.	MAY	JUNE
70										
65										
60										
55										
50										
45										
40										
35										
30										

FORM RECORD ANALYTICAL

SEPT.	OCT.	NOV.	DEC.	JAN.	FEB.	MAR.	APR.	MAY	JUNE	
										Slant
										Alinement
										Quality of Line
										Letter Formation
										Spacing
										Total or Average

This record should be made in figures showing percentages.

